

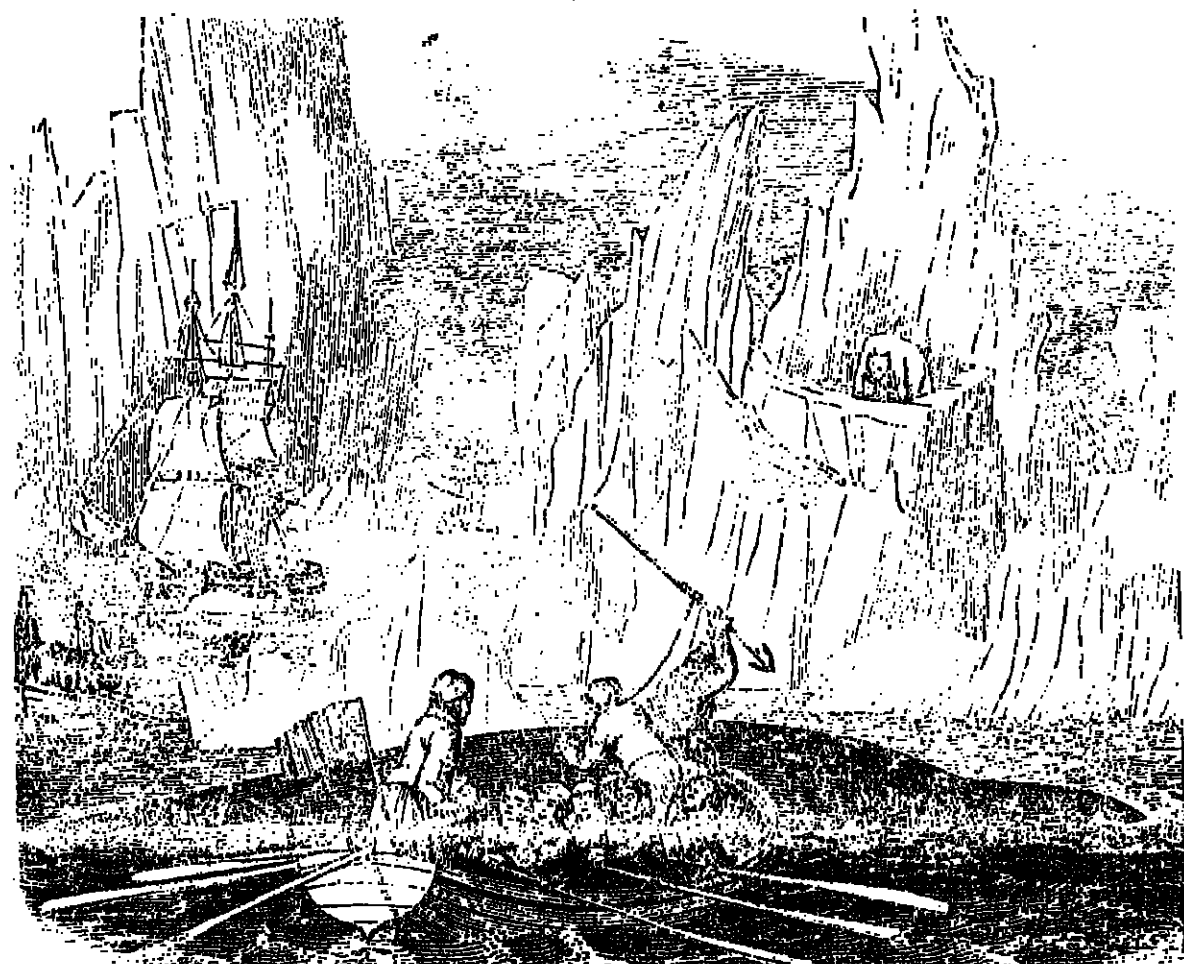
INDEX OF BOOKS REVIEWED

V. C. Allen: <i>The Sociology of Industrial Relations</i>	47
R. Archer: <i>The Secret of Modern Art</i>	49
The <i>Lyabovitch</i> of Aristophanes	25
E. Anghel: <i>And C. Kingsley Adams: Paintings and Sculpture at Hatfield House</i>	42
D. Austin: <i>Mafia and the End of the Empire</i>	49
E. Beasley: <i>The Commission on View</i>	25
The Letters of Aubrey Beardsley	25
John, Duke of Bedford with G. Mikes: <i>How to Run a Study Home</i>	49
P. Beet: <i>The Estuary</i>	32
C. Bell: <i>The Conventions of Crisis</i>	49
I. Belknap and D. Vaisey: <i>Victorian and Edwardian Oxford</i>	43
J. S. Bogg: <i>The National Gallery of Canada</i>	42
E. Bradford: <i>Chopra</i>	49
J. F. N. Bradley: <i>Czechoslovakia</i>	49
R. Buckle: <i>Nijinsky, Nijinsky on Stage</i>	45
S. C. Burdett: <i>Upstart Empire</i>	33
J. Burton: <i>The Scenography of Josef Svoboda</i>	46
U. Cato: <i>The Struggle for the Great Barrier Reef</i>	45
J. R. Collyer: <i>Alan of Lullu</i>	29
L. Connolly: <i>Reign and Vengeance</i>	30
E. H. Cookridge: <i>Gelsen</i>	30
A. B. C. Craven: <i>Victorian and Edwardian Yorkshire</i>	43
G. F. Cresci: <i>A Renaissance Alphabet</i>	43
A. Doshi: <i>In Search of Omas Khayyam</i>	46
M. Edgworth: <i>Letters from England 1813-1844</i>	30
J. Failler: <i>Curial Knowledge</i>	35
The <i>Flirt of al-Nadim</i>	46
O. Fluke: <i>The Verurteilung des Sokrates</i>	44
C. Ford: <i>Domestic of OSS</i>	30
D. Forman: <i>Mozart's Concerto Form</i>	36
W. R. Fraser: <i>Rejoins and Restraints in Modern French Literature</i>	49
R. Gahler: <i>De Dienst</i>	30
I. Gosselin: <i>Nikolai Strakhov</i>	44
G. Gosh: <i>The Czechoslovak Reform Movement</i>	41
V. J. Goldsmith: <i>A Short Title Catalogue of French Books 1601-1700</i>	48
E. Gordon: <i>Freedom is a Word</i>	38
Penelope Hall: <i>Social Services of England and Wales</i>	47
O. E. M. Harden: <i>Maria Edgeworth's Art of Prose Fiction</i>	39
N. Hatfield: <i>Royal Courts of Fashion</i>	48
F. W. J. Hennings: <i>Culture and Society in France 1848-1898</i>	43
H. Hobbins: <i>Cadaver</i>	30
A. Hopkins: <i>Talking about Sonnets</i>	46
I. E. Huggall: <i>How It Happened</i>	49
R. Hunt: <i>The Shadowless Lamp</i>	49
B. W. Jasinski: <i>L'engagement de Beniamin Constant</i>	44
M. L. Kaschnitz: <i>Zwischen Innen und Nie</i>	44
H. Kearney: <i>Science and Change 1500-1700</i>	37
J. A. Kent: <i>One of the Few</i>	49
J. Larnier: <i>Culture and Society in Italy 1200-1450</i>	37
M. Levey: <i>The Life and Death of Mozart</i>	36
M. Langs: <i>A Soft Saint of the Twentieth Century</i>	46
K. H. C. Lo: <i>Peking Cooking</i>	44
G. Madhith: <i>The Orlando Poems</i>	32
R. MacSwiney: <i>Our Mutual Friend</i>	32
R. Mahler: <i>A History of Modern Jewish Music</i>	46
V. Mayakovsky: <i>How Are Things Made?</i>	49
E. Mayracker: <i>Fantome Fin</i>	32
B. Masar: <i>Editor: The World History of the Jewish People</i>	46
K. Mellanby: <i>The Mole</i>	45
J. S. Mill: <i>A Logical Critique of Socialism</i>	49
R. Myers: <i>Modern French Music</i>	36
R. Nisbet: <i>The Degradation of the Academic Dignity</i>	47
B. Palau: <i>The Irrelevant Song</i>	41
A. Peyre de Mandargues: <i>Troubles belges, Bonum Tannum et la pique</i>	41
A. Previn and A. Hopkins: <i>Music Face to Face</i>	38
J. Richardson: <i>Le Vie Parisienne 1870-1870</i>	49
W. R. Rodgers: <i>Collected Poems</i>	49
B. Rose: <i>Editor: Modern Trends in Education</i>	49
A. F. Sann: <i>The Russian Revolution in Switzerland 1914-1917</i>	49
I. H. M. Sant: <i>Editor: University in Dependence</i>	49
E. Smith: <i>Victorian Funtan</i>	49
J. E. Smith and others: <i>The Invention of the Novel</i>	49
P. Stanton: <i>Penguin</i>	49
P. Stumhouse: <i>Animals of the Arctic</i>	49
T. Tappin: <i>Young People and Society</i>	49
J. Thomas: <i>Sweden: The Lowland and the Border</i>	49
M. Thomas: <i>Les Grandes Heures de Jean Duc de Berry</i>	49
M. Tugwell: <i>Albion to Battle</i>	49
P. Usinger: <i>Die Verwandlungen</i>	49
G. Veyers: <i>The Underworld World</i>	49
M. E. I. Wadsworth: <i>Health and Sex</i>	49
P. Ward: <i>Touring Cyprus</i>	49
M. Weaver: <i>William Carlos Williams</i>	49
P. W. White and R. Olmstead: <i>On Public View</i>	49
N. Zabolsky: <i>Scroth</i>	49

FICTION

J. Bachmann: <i>Malina</i>	46
B. Kadel: <i>A Flawed Escape</i>	46
A. Peyre de Mandargues: <i>Musarum</i>	46
P. Silvestri: <i>Melchiorre - Les Editions</i>	46
M. Walser: <i>The Unwound</i>	46
W. Wilkinson: <i>An American - But Different</i>	46

A monument to Melville



"Harpooning the Whale in the Arctic Sea" (New York Public Library).—From Melville and His World.

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The Writings of Herman Melville. Edited by Harrison Hayford, Hershel Parker, G. Thomas Tanselle. Volume III: *Mardi* and *A Typee*. 729pp. \$15 (paperback, \$3.95). Volume IV: *Redburn: His First Voyage*. 384pp. \$10 (paperback, \$2.50). Volume V: *White-Jacket; or, The World in a Man-of-War*. 499pp. \$12.50 (paperback, \$3.50). Evanston, Illinois: Northwestern University Press.

HOWARD P. VINCENT: *The Tailoring of Melville's "White-Jacket"*. 239pp. Evanston, Illinois: Northwestern University Press. \$7.

MARTIN LEONARD POPP: *The Melville Archetype*. 287pp. Kent, Ohio: Kent State University Press. \$10.

WILLIAM BYSSHE STEIN: *The Poetry of Melville's Late Years*. Time, History, Myth, and Religion. 275pp. Albany, NY: State University of New York Press. \$7.

GAY WILSON ALLEN: *Melville and His World*. 144pp. Thames and Hudson. £19.50.

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ALSO IN THIS ISSUE

Pornography as Propaganda, by Sefton Delmer	63
Dryden's Juvenal, by W. B. Carnochan	73
L.B.J.'s Memoirs	55
Nasser, Cromer and the Gulf	56
New fiction by Brian Moore and others	57
The anagrams of Saussure	67
The real Quixote	70
A poem by Louis Simpson	74
Discovering America	77
Letters on Chinese Science, Beardsley, Foreign Books in the TLS, Donne	68
The Middle East 56, Fiction 57, Classical Studies 58, Literature and Criticism 59, 60, Philosophy 61, History 62, 70, 71, Music 65, Oriental Arts 72, Psychology and Medicine 75, Libraries 76, Exploration 77.	

Public and University Appointments

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Lucid illusions

Scientist and dramatist

[illegible]

Macmillan

Purposes and causes

Doing things with words

personal pronouns *I* and *you* will
their contextually determined refe

On the surface, at least, Austin's classification scheme is attractive, and his terms "illocutionary act" and "illocutionary force" have been widely used in the literature of the subject. But, like the doctrine of speech acts which it was opposed, Austin's theory begins to show weaknesses when it is more closely examined. In particular, the distinction between locutionary and illocutionary acts continues to give difficulty. For instance, affirming and denying are both illocutionary acts (which is how Austin classified them), so we have to suppose that occurrences of "not" have no effect on the *meaning* of an utterance, so that mutually contradictory utterances have the same meaning. Also, if illocutionary acts are class-

Dorothy Emmet's *Function, Purpose and Powers* (300pp, Macmillan, £4) is a "fascinating, profound and beautifully articulated book". Professor Emmet works to establish what "words like 'function', 'purpose', 'society' . . . communicate in practice" and to describe a possible society as "the interaction of individuals . . . a region within which there are various constellations . . . of human relationships". "A profound and original theoretical contribution" (ZLS, March 7, 1958).

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TLS SPECIAL NUMBERS

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Working the land

DAVID BROWNING:

El Salvador: Landscape and Society
329pp. Clarendon Press: Oxford
University Press. £5.50.

El Salvador is the smallest republic in Latin America and second only to Haiti in the density of its population. Like its sister republics of Central America, its economy is essentially agrarian, and it shares with them and with many other states in Latin America a critical dependence on the export of one or two commodities. In its past, El Salvador has much in common with those other countries of Spanish America where a European civilization was imposed on an Indian culture in a colonial era lasting three centuries, and today it exemplifies continental social and economic problems arising from demographic pressure on land, which is subject to inherited systems of ownership and exploitation.

Like the region of which it forms part, El Salvador has never claimed more than a minute share of world attention, and on this count alone David Browning's book is to be welcomed. But there is more to it than that: as a detailed study of the changing pattern of land-tenure and use from the pre-Columbian era to the present day, the book raises questions of importance for other countries besides El Salvador, and is, in fact, a significant contribution to the contemporary debate on agrarian reform in Latin America.

The study is divided into four main sections, each dealing with Salvadorian land and society in a particular period. In the first of these, the Indian period, the way of life was impregnated with religious belief and ritual revolving around the land itself and the crops it produced, and it turned on two assumptions: one was the communal ownership of land, the other the right of individuals to its usufruct, though not to personal possession. In the

second period, when the Spaniards arrived with their different system of values and notions of property, conflict naturally arose as they carved out virtually independent jurisdictions on the basis of the large, private estate, the *hacienda*, while Indian villages tried to retain their communal lands, *terrenos comunales* or *ejidos*.

The Spanish government was not indifferent to this conflict but it was largely impotent, and Dr Browning tells a familiar story of settler interests overriding protective legislation enforced on behalf of the Indians by a benevolent but remote colonial government. That government, in any case, was itself in a dilemma. It wanted the products of the colonial economy in El Salvador, cocoa, balsam and indigo—without the exploitation of the Indians, but production depended on Indian labour, and the sharp decline of the native population which followed the Spanish conquest inevitably put greater pressure on those who survived, leading to exploitation of Indian communities and expropriation of their lands.

Yet, compared with other parts of the Spanish empire, El Salvador was fortunate: its small population in relation to its size enabled a precarious balance to emerge by the end of the colonial period between the private estates and lands held in common. The landscape, of course, more complex, by 1800 nearly one half of the population was neither Spanish nor Indian, but *ladino*, the detailing of this story, Dr Browning draws excellent documentation from the Salvadorian archives, underlining his points with a series of maps to illustrate the changing pattern of settlement.

This next period, following the colony's independence, shows admirably how the coexistence of different forms of land ownership was destroyed in the nineteenth century, as the concept of private land-holding

increasingly gained ground, so with the development of commercial agriculture and the cultivation of coffee and other cash crops, and its dominant class, wealth. Here he provides testimony from El Salvador's general historical type Latin America, that the land and mixed communities, markedly after independence, dichotomy truly emerged: a small, wealthy class of cotton planters and the mass of the rural and landless. During the fourth period, the past half century, the author is concerned with a rapidly-growing class in El Salvador, complex institutional structure of social and economic power, below have strongly increased demands for agrarian reform. Large classes of cultivators, squatters, migrant workers and other labourers come into existence, and the unsatisfied.

Dr Browning sees the between concepts of land: Salvador—commercial and subsistence farming—mentally irreconcilable, and strictly limited, and he is the problem "will most resolved by the spontaneous of the growing population of cultivators rather than by the of national policies. In the, he offers no facile, but he does provide in this, well-researched study, an indispensable work on El Salvador, but also an important book, one concerned with land and agricultural development. Its chief merits is the approach behind present problems in the historical development, understanding of which is a prerequisite for clear thinking in the future.

Aztecs and after

NICOLAS CHEETHAM:

A History of Mexico
302pp. Harl-Davis. £3.

ROBERT MARETT:

Mexico
208pp. Thames and Hudson. £2.

ANITA BRENNER:

The Wind that Swept Mexico
Photographs by George R. Leighton
310pp including 184 plates. University of Texas Press (American University Publishers Group). £4.75.

We now know immeasurably more than we did about Mexico's history, and have better means for understanding it and passing judgments. It is therefore no bad time for a fresh effort to bring events together in a new interpretation or arrangement. Nicolas Cheetham, a former British Ambassador to Mexico, has assembled a very competent history, mostly from the usual sources, and expresses himself well and readably. His text improves as it goes along. On pre-Columbian matters he is occasionally shaky. Few would, for example, agree that Aztec society was at a dead end before the conquest, or incapable of change. His static: a lot happened in those 300 years and much of it is important to the physiognomy of modern Mexico (the reading list in the bibliography is notably defective on this subject).

Thereafter Sir Nicolas is in command of his material: his analysis of the times of Juárez, Maximilian and Porfirio Díaz gets well away from the black-and-white character of popular belief, and his voyage through the confusion of the revolution is admirably conducted. At the same time it is hard to feel that he has made the most of his opportunities. This is conventional history without any particularly new ideas

or insights either from the author or from others.

Robert Marett's book is shorter and less ambitious, but in its historical aspect has some of the same virtues and shortcomings. It is written in a lively personal style and breathes Sir Robert's own love for the country where he has spent a good part of his life (including a time when he had an interest in an almost inaccessible silver mine). His account of modern Mexican life is particularly interesting, and based on wide reading, knowledge and personal experience. It is sad that he should subscribe to facile modern dogmas about economic development, and should have written of however picturesque, as "a national liability from any progressive point of view". This is the sort of error that the *científicos* (those who believed they governed "scientifically" under the dictator Porfirio Díaz) fell into. Mexican history is

Portugal's past

VITORINO MAGALHÃES

A Estrutura da antiga sociedade portuguesa
237pp. Lisbon: Arcadia. 20 escudos.

In the first half of this short but suggestive work, Vitorino Magalhães Godinho tackles some of the crucial problems of Portuguese history with his usual penetrating analysis and clarity of presentation: demographic developments and urbanization, emigration from the sixteenth to the nineteenth centuries, with special attention to the past century and a half; the social structure and a *regime* with its social discrimination and hierarchical stratification; the rural and mercantile economy and its confrontation with

the Industrial Revolution: the impossibilities of the Portuguese in the twentieth century (ie, the industrialization, the failure to develop a strong and influential industrial culture without social changes). In the second half, he sketches the social and economic conditions of Portugal from the reign of King John V (1705) followed by a number of sources which bear on the past century and a half, and are discussed and analysed in part. A stimulating work which, though not to all standards, is recommended to all students of Iberian history. Dr Magalhães Godinho does not fail to make interesting comparisons and

MA first experience of propaganda by pornography came in France during the Phony War period of 1939.

I was a war reporter with the French army in France. On one of my visits to the Maginot Line, a sniggering French lieutenant showed me what he declared was a very clever piece of German psychological warfare. It consisted of a small picture on very thin tissue paper showing a French soldier doing his duty at the front. But if one held the picture to the light, the scene underwent a complete change. In place of the brave *poilu* one now saw in minute, salacious detail a British Tommy fornicating with what a caption told us was the Frenchman's fiancée.

The French were of course a particularly susceptible target for this sort of thing. Especially so during the Phony War period when the Germans and their communist helpers (the French communists, as agents of Hitler's Soviet allies, put all their subversive ability into ridiculing the war) had little difficulty in persuading the browned-off French soldier that France's military effort was a stupid and reactionary waste of time.

The frontline dig-outs of the French were decorated with such inscriptions as "Aux prises d'amour" (roughly: "For those starved of love"). I found the walls of a *poignée* (mess) in the Sauterie fort of the Maginot Line papered with posters showing young women whose bosoms had been lovingly enlarged with coloured chalks wielded by the soldier clients. The walls in the underground corridors of the Maginot forts were covered with so many erotic graffiti that I unkindly denounced the Maginot line as "a fortified urinal".

Unquestionably the morale of the troops in most of the Maginot forts I visited was poor. Discipline seemed on a par with that of the Tsarist cruiser *Potemkin*, before the mutiny. When an officer or a sergeant cried "Live!", none of the

THE ABUSES OF LITERACY—2

H.M.G.'s secret pornographer

BY SEFTON DELMER

men took the slightest notice. Nor did the order "Repos!" make any difference. They just lounged around and yawned.

But I would not put this wilkiness down to the effect of the German "transparencies" or the graffiti and the enlarged bosoms. The German propaganda pornography, as I saw it, was merely exploiting a situation which already existed, not creating it. I therefore doubted whether the "transparencies" prepared with such zeal by Dr Goebbels's pornographers repaid in subversive effectiveness the substantial production costs involved, not to mention the danger to the agents distributing them among the French troops.

I much preferred a simpler and in my estimation more effective exploitation of the French sex starvation complex. I saw it in operation on the German side of the Rhine near the Kehl where both sides were in full view of each other.

Every evening a couple of German soldiers would stroll, arm in arm, with a couple of good-looking and bosomy German blondes along what must have been the old Rhine,

low path. Every now and then they stopped for an elaborate display of hugging and kissing. "Necking" it, I believe, the technical term.

The French watching the German necking party from their side of the Rhine went pale with envy. "If the Germans can have their girls up in their part of the front line," they complained, "why the hell can't we?"

The right thing for the French to have done would have been to open fire on the Germans and force them to get out of sight. But they never did, any more than they opened fire on the German "fraternizers" crossing the Strasbourg bridge to throw cigarettes and chocolates to the French guarding its other end.

In 1939 it never occurred to me that one day my turn would come to wage war on Hitler by Pornography. But sure enough that was what the fates held in store for me. Early in 1941 I joined the Psychological Warfare branch of the Foreign Office. (The "Political Intelligence Department" was its euphemistic title.) The late Hugh Dalton in his capacity as Minister of Economic

Warfare had become interested in a German Freedom Station called "The Workers' Challenge". It purported to be broadcasting from inside Britain and voicing the discontents of the so-called working class. It had some success by using the foulest language to do so. Old ladies in Torquay and Bournemouth listened in ecstasy as the "Workers" challenged them with a stream of excremental abuse.

Dalton decided that we should reply in kind. The BBC, of course, could not be entrusted with such an ungentlemanly task. So he decided that PID should launch a short-wave station which would pretend to be operating from somewhere in Hitler Europe. It would be "Black"; that is to say it would be top secret and disavowable. As a good socialist, Dalton further ruled that the foul mouths should not preach a left-wing doctrine but follow a right-wing policy and that PID's new Tory recruit, Deltmer, should run it. I was delighted to oblige—particularly so, as I was convinced that right-wing

opposition was far more interesting in the Third Reich and far more plausible than that of the left. (As was indeed proved subsequently by the events of July 20, 1944.)

For my hero I chose a crusty old officer who approved Hitler's anti-Bolshevism but disapproved of the Nazis as a set of corrupt and egotistical National-Bolsheviks. He would be full of patriotic indignation and political and strategic advice, spiced with fascinating inside information—in fact, if I may be allowed to say so, a kind of Prussian counterpart to our own John Gordon. (That of course applied only to my hero's opinions, not to his language or his revelations.)

Clandestine "Black" stations as compared with the BBC had a very difficult task in collecting an audience. They were restricted to short wave transmitters, PID's Marxist station under the benevolent supervision of my colleague, Dick Crossman, after months of broadcasting had no audience in Germany, not to mention so far as PID had been able to ascertain. Nor had the right-wing station run by a German conservative that had preceded mine. How did I propose to attract listeners?

I decided to use radio-pornography to catch their attention. My "Chief" (Hitler was always called "Der Chef" by those in his inner circle, so I decided to call my veteran hero "Der Chef") became a kind of radio Strecher, except that the victims of his pornographic tirades were Nazis, not Jews.

The recipe was an instant success. One unfortunate young German woman, denounced by the Chef for having insulted the honour of the German army by using an officer's steel helmet as a chamber pot during a sexual orgy (our intelligence claimed she was an informant of the Gestapo) is still angry with me today because of the stream of telephone calls she received from listeners denouncing her in the harshest terms. The American military attachés included the broadcasts of the Chef in their dispatches to Washington as evidence of the

January

Fiction

Rock Rude

Edward Stewart £2.10

This Time in Twilight

Anthony Tuttle £2.00

A Killer for the Chairman

Mark Hebdon £1.75

The Immaculate Misconception

Maryann Forrest £1.75

The Golden Virgin

Alan Dipper £2.00

Squandering

Dorothy Monet £2.00

First Signs

Barry Hines £2.00

Non-fiction

It Shouldn't Happen to a Vet

James Herriot £2.00

Capone

John Kobler £3.00

Sketches for the Mors

The Rev. W. Keble Martin £2.50

Military Men

Ward Jew £2.50

David Frost

Willi Frischauer £2.50

George Wigg

Lord Wigg £3.00

The Swans

Peter Scott £4.00

The Boy Pharaoh—Tutankhamen

Noel Streatfeild £1.50

Edith Wharton

Louis Auchincloss £3.00

Double Trouble

Doreen Tovey £1.50

Man's World, Woman's Place

Elizabeth Janeway £2.50

What Shall I Do With My Money

Elton Janeway £2.50

Courage and Hesitation: Inside the Nixon Administration

Allen Drury £2.50

Decline and Fall

Otto Reich £3.00

No Name in the Streets

James Baldwin £2.20

February

The Approach to Kings

Patrick Anderson £2.00

The Unloved Ones

Jon Burmeister £2.30

The Earnshaw Neighborhood

Erskine Caldwell £2.00

A Bed of Flowers

Auberon Waugh £2.50

The Golden Virgin

Alan Dipper £2.00

Squandering

Dorothy Monet £2.00

First Signs

Barry Hines £2.00

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George Wigg

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Edith Wharton

Louis Auchincloss £3.00

Double Trouble

Doreen Tovey £1.50

Man's World, Woman's Place

Elizabeth Janeway £2.50

What Shall I Do With My Money

Elton Janeway £2.50

Courage and Hesitation: Inside the Nixon Administration

Allen Drury £2.50

Decline and Fall

Otto Reich £3.00

No Name in the Streets

James Baldwin £2.20

March

Wheels

Arthur Hailey £2.25

(Souvenir Press Michael Joseph)

Descent

James Whitfield Ellison £1.75

Troubleshooter

David Dodge £2.25

A Man Alone

Anthony Grey £1.90

Matata

Alakolu McConnell £2.00

Non-fiction

It Shouldn't Happen to a Vet

James Herriot £2.00

Capone

John Kobler £3.00

Sketches for the Mors

The Rev. W. Keble Martin £2.50

Military Men

Ward Jew £2.50

David Frost

Willi Frischauer £2.50

George Wigg

Lord Wigg £3.00

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Peter Scott £4.00

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Elton Janeway £2.50

Courage and Hesitation: Inside the Nixon Administration

Allen Drury £2.50

Decline and Fall

Otto Reich £3.00

No Name in the Streets

James Baldwin £2.20

April

The First Team

John Ball £2.25

Out of the Mouth of the Dragon

Mark S. Gorton £1.90

Trip Trap

Julian Rathbone £1.75

Kind Kit

Hugh Ross Williamson £2.00

growing rift between the army and the National Socialist party.

But here is the point I am trying to make: we did not use pornography because we thought it would have a deleterious effect on our German listeners. We used it simply for its listener appeal—just as some popular newspapers use scabrous stories and pictures of scantily-clad models to increase their circulation.

And we took great care not to let it seem that the Chef himself enjoyed the bawdy details of what he revealed about the licentious sexual excesses of Hitler's "elite". He never sniggered over them. His denunciations were filled with the indignation and horror of a Salvation Army evangelist. He was a puritan diabol of the old Prussian army revolted by the depravity and corruption of the party functionaries and determined to expose and chastise them. Never, never did he let on that he was retelling these salacious scandals to make his listeners eager to listen to his next harangue, which in all probability would be completely free of any pornography.

I took an enormous amount of trouble over the Chef's critics and devoted many hours of patient research to finding new forms of sexual depravity to attribute to our victims in the Hitler machine. Professor Magnus Hirschfeld, on whose works, incinerated during the famous burning of the books in 1933, I depended for much detail, would I am sure have welcomed the Chef's broadcasts as a sweet revenge. We also adopted the technique of the Austrian creator of an equivalent to Fanny Hill, a young woman with a name something like Milzi Nutzenbacher. This Austrian author never achieved his heroine to consummate her erotic adventures. The Chef, too, was always careful to leave the end to his listeners' imagination.

As the war went on and we received more and more accurate information on which the Chef could base his tirades—and more and more evidence of the Chef's growing number of listeners—I reduced the pornography in his output to minimal proportions. Not however before Dick Crossman's Marxist, jealous of the Chef's success, translated one of his more outrageous scripts and passed it to Sir Stafford Cripps. Cripps's reaction went further even than that of Lord Longford in today's Copenhagen.

He immediately denounced to see the Foreign Secretary. "If this is the sort of thing we have to do to win the war," he told Sir Anthony Eden, flourishing the offending script in his trembling hand, "I would rather lose it!" Fortunately by this time I already enjoyed a considerable support from the fighting services, and in the end my own immediate boss was able to smooth down the late Sir Stafford.

My cloak-and-dagger friends in SOE (the Special Operations Executive) were constantly clamping for printed pornography. But I still took the same view of printed pornography as I had in France in 1939. Looking back, I do not think my unit produced more than three items of printed pornography during the whole of the war, not because I did not think the effort involved on our part would be justified by the subversive effect on the Germans.

The first item was a two-page folding leaflet. Its theme was the Kaiser's Germany's patriotic song "The Watch on the Rhine". A very gloomy picture of a snow-covered grave somewhere on the Russian front, headed the first verse of the Watch on the Rhine:

*Lich Vaterland magst ruhig sein—
(Dear fatherland you may rest assured—)*

By rights that inspiring thought would be followed by a second verse.

*—First steht und treu die Wacht am Rhein.
(—Firm stands and true the watch on the Rhine.)*

Instead, the picture of the soldier's grave and its reassuring caption was followed by a second page overleaf showing in colour a picture of a naked girl, painted in the photographic style favoured by Adolf Hitler in such beloved pictures as "Leda and the Swan", about to seat herself on the upright penis of some dark-haired and dark-skinned non-German.

The caution ran: "Fest steckt's und tren den Fremdarbeiter rein." ("Firmly sticks it and true the foreign worker in"). Depending on the region selected for this document's distribution, we alternated the word *Fremdarbeiter* with *der Italiener* or even *der Makaroni*.

My SOE friends ordered these leaflets by the thousand. But ironically not because they found them to be subversive of German morale, but because they found them excellent for the morale of their men distributing them!

The next pornographic leaflet we did was an exquisite menu for a dinner party given by some Nazi gourmet for his friends. I cannot now remember who it was. All that I recall was that the menu included dishes way beyond the reach or even the imagination of the ordinary strictly rationed German. Surrounding the menu was a kind of frieze rather in the manner of the old pre-war cover of *Punch*. On close examination, however, it proved to be nothing as harmless as Mr Punch's cornucopia of frolic. Instead it presented a sphinxerian orgy with all the figures, male and female alike, connected in perversive intimacy. I cannot think why we bothered to add this touch. The essential propaganda ingredient was the menu which provided evidence for any sceptical member of the German public how well the party privileged.

The third pornographic leaflet we did was never distributed. Not that SOE objected to it. On the contrary, they were lavish with praise. But an old army colonel—he had served a lifetime in Poona, an experience which had not failed to leave its mark on him—had found it on the table of my secret printer whom he had visited with a view to acquiring some of our latest philatelic counterfeits. When he saw this particular piece of pornography he was almost beside himself with indignation. I did not want to hurt the old man by challenging him to battle over an item of pornography to which in any case I attached no great importance. So I immediately withdrew it. But it was not really all that bad.

The German army's propaganda unit had been putting out a series of leaflets purporting to expose how the enemy was retouching photographs and faking them to convey

untruths. By this time my "black" printer was an expert at counterfeiting German documents, using the same type, the same paper, and the same size as the German original. So I got him to put the same title on our counterfeits. "Wie sie fälschen" (How they forge). Then with a suitable text we exposed a palpable forgery of a Hitler photograph, which we attributed to the despicable treachery of an internal enemy.

The genuine original photograph showed Hitler in his usual saluting posture, right arm upraised, his left resting on the buckle of his belt. The forgery, however, showed a huge penis under his left hand. Our caption read: "This is a more appalling forgery. Everyone knows the Führer does not possess anything of the kind." Well, I don't really blame the old colonel. As pornography this item was not attractive. In fact, it was revolting. All the same, I would have been interested to see what effect it had on the German propagandists.

Do I regret this pornography which I perpetrated during my few years as a temporary government servant? I certainly do not on moral grounds. As far as I was concerned, anything was in order which helped defeat Hitler. And I don't regret the Chef's foray into erotic propaganda. It helped him to get launched much more quickly than he would have done without it. Later I closed down his station and there was no more pornography on those that succeeded him.

But I never really changed my mind about the ineffectiveness of printed pornography. And I make that statement with all the authority I possess as the only man ever to have been encouraged to practise pornography by a Minister or HM Government. Blessed be the memory of Dr Hugh Dalton.

And now, having qualified myself as HMG's Director of Pornography (ret'd), I can hear the reader asking: What is your view of the present wave

of pornography sweeping the civilized world? Do you consider that it has been deliberately launched by some fiendish Machiavelli in order to do mischief to the young and human dignity? Is some underground gang deliberately plotting to demoralize our society, so that it shall fall an easy prey to the revolutionary forces of Anarchism and Bolshevism?

My short answer, madam, is: "I do not."

Nor do I think that the "Porno-wave", as they call it in Germany, will have that effect. But I do think that it is a symptom of the moral deterioration of our western society and of the graffiti in the underground corridors of the Maginot Line were a symptom of the deterioration in the discipline and morale of the French army, a deterioration which led to its ultimate disintegration and defeat.

If we want to stop our descent into demoralization and degeneracy it will do us no good to pounce on the "Porno-wave" and try to extirpate it by flinging the pornographers into concentration camps and publicly burning their products. That would have as little effect as it would have had to stop the French soldiers from scribbling erotica on the walls of the Maginot forts. For the French a more effective measure would have been to restore a little spit and polish to the general turnout of the *poilu*, to have removed officers who with liberal tolerance allowed their men to ignore orders. The Ministry of War should have replaced them with commandants who insisted on being obeyed.

As an ex-pornographer myself I must, however, confess how greedily I am impressed by the subtlety and skill of some of the present exponents of the art. One magazine for instance magnificently adapts itself to the intellectual level of its clientele by adopting the guise of a children's comic and thus presenting itself in the only style of literature to which its readers are accustomed.

Strip cartoons dealing with Superman adventures of his kind, mingling with full-page illustrations, done in a style which to be a brilliant cross of *Boyz*, *Boch* and *Dall* with perhaps an immense amount of artistic gone into the presentation of Walpurgis night whirling of tails, male and female. An intended to represent the dream world of LSD users.

But there is no mistaking the purpose of the columns of the *World of Duke Ellington* will be very valuable. It should be said, though, that there is more here about the Ellingtonian ambience and the lives and impressions of eminent Ellingtonians than about the music itself.

Stanley Dance has avoided the traditional—and perhaps ultimately unhelpful—discussions about the contradictions between the showman and the artist; the patron of great jazz instrumentalists and the employer of a swimming bath full of nudists. Even when they were at their latest news from Stockholm: a fee of from 50 to 100 guineas for the leading living alumni, and a sad portrait as we can ever expect of the social milieu in which the orchestra matured in the late 1920s and 1930s; the tightness of the big band network which dominated demand and supply during the swing era; of the

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Go ahead! Take as many as you please. Soon the bottom has dropped out of the market. But I fear that this will not wipe out the effect of egalitarianism and liberal perverseness are having on our culture. Particularly on those sections of our community which as a result of the subsidies have passed through a stage of citizenship.

Next Week: "Obscenity in Fiction", by Wendy O'Flaherty.

MUSIC

The boys in the band

STANLEY DANCE:
The World of Duke Ellington
300pp. Macmillan. £3.50.

Edward Kennedy Ellington is an enigmatic figure and will probably remain so after the publication of his autobiography currently with his New York publisher. Pending that book and the full biography which someone ought soon to undertake *The World of Duke Ellington* will be very valuable. It should be said, though, that there is more here about the Ellingtonian ambience and the lives and impressions of eminent Ellingtonians than about the music itself.

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Next Week: "Obscenity in Fiction", by Wendy O'Flaherty.

This is a book by an enthusiast for budding enthusiasts. Older enthusiasts will find most of it pretty familiar going, and are likely to be put off from time to time by minor errors and inaccuracies. Those with a taste for literature as well as for vocal bluntness may find their eyebrows rising, possibly their gorges, too, as they encounter such solecisms as: "Solome... was forced off the boards on a charge of prurience"; "the scion of a wealthy American diplomat"; "disclaimers asked if... etc. But *The Singing Voice* is certainly a remarkably comprehensive work, and it contains a remarkable amount of information, most of it pertinent, much of it useful, and some of it amusing.

Robert Rushmore's subject is just what the title says it is: the singing voice. And he does not restrict his investigation to the operatic voice. He begins with Orpheus, David and Nero, continues through the canons of the medieval church, the troubadours and the minnesingers to the nineteenth century; and he includes recitatives, church singers, bathroom baritones and such celebrated follies as Margaret Truman, Ganna Walsky and Florence Foster Jenkins. Much to his credit is his editors in Holland and gave the copy of a letter he had written of this subject. On January 19 he was arrested, but his mission had been successful.

The Nazi press chiefs decided to place advertisements in Catholic journals. In prison and concentration camp he lived with the knowledge that his death was imminent and perhaps it was this heroic difference to the horrors around him that made such an impression on the gentle priest the greatest triumph of his life. He was a Catholic, later he was his beatification. "If it were a lapsed Dutch Catholic, later he turned to the practice of her religion."

In Mrs Le Chêne's book there is a small error. Odilo Globocnik is described as being "of Treblinka". The Brigadeführer was much better known than that. A SS and Police Leader of Lublin he was in charge of Aktion Reinhard, the code-name for the extermination of the Jews in Poland.

Scientists, singers and pedagogues have been struggling for centuries to disentangle and master the intricacies of voice production without any commonly accepted conclusions or methods. Mr Rushmore, while sparing us any additional details of his own, covers intelligently and lucidly the investigations, conclusions, theories and practices of others. "Almost everything to do with the technique of singing," he writes, "seems to be unclear, guessed at, or not understood at all. Even the act of singing is commenced by a mental concept and controlled by illusory sensations." There can be no quarrelling with that.

He is good on singing teachers, too, especially on the teacher-student relationship. This will be an old story to anyone who has ever taken a singing lesson; but vocal students, and teachers, too, will find it entertaining as well as familiar. For those contemplating vocal study it should be required reading, if inevitably both frightening and bewildering. Mr Rushmore himself has obviously been through the mill. Young aspirants will also be well advised to read him on the problems of breaking into the profession—and surviving in it. The problems, the difficulties, the frustrations and the pitfalls are, if anything, more formidable than he pictures them; and his picture is not rosy.

The Singing Voice has a helpful glossary, limited, apparently, to terms appearing in the text. There is an admirable bibliography, a shrewdly chosen list of recommended reading and an index. The plates include some welcome rarities. Caricatures by Cruso, Guyas Williams and Gerard Hoffnung are appropriate to the book's detached, good-humoured tone.

Only the errors remain disconcerting—and surprising in a writer who clearly knows so much, has read and heard so much. An errata slip lists six, including typographical errors. There are many more. Marta Fuchs, for example, is numbered among "current" singers. She was born in 1898. Rose Bampton is singled out repeatedly as an example of a mezzo-soprano who moved up to soprano. She had, in fact, begun as a soprano, and simply returned to her former vocal estate. One notes these and other slips with regret. They mar an otherwise admirable and affectionate book.

Loite Lehmann's *Eighteen Song Cycles* (185pp. Cassell. £2.40) is addressed, presumably, to imaginatively bankrupt student singers, who would anyway surely learn more from a single recording by this great artist than from her all too empathetic prose evocations.

way musicians were chosen, coaxed and catapulted into the Ellington fold. One gains insight into the composer modifying a score for a particular musician, trying it out, incognito, at an unimportant breakfast dance, toiling on a train journey or in an hotel room in preparation for a premiere or a recording.

At times those interviewed seem to contradict each other, especially on three contentious issues—pay, discipline, and the frequency of full rehearsals—but on other, artistically more significant, matters, there is frequent consensus. In memories of the 1920s and 1930s we are shown an orchestra which seemed to consist of contributing equals, with Ellington as composer/arranger, primus inter pares, collecting the nuggets for luxurious and stylistically revolutionary settings for musicians of quite extraordinary ability—clarinet virtuoso for Barney Bigard, muted extravaganza for Joe Nanton, the cycle of miniature concertos for Cootie Williams.

In later years, and especially since the tragic death in 1967 of his collaborator Billy Strayhorn, one senses a separation between the maestro and the younger men. He continues to compose as furiously as ever, but there is less personal and musical intimacy (and certainly less improvisational ability of the very highest calibre). Until the 1960s it was a misleading cliché and simplification to say that Ellington used the orchestra as an

instrument; there may now be more truth in it.

Yet, as the remarks of musicians like Harold Ashby and Buster Cooper indicate, the possibilities for the newish arrival are still great, although the initiation itself may be hair-raising. The recruit is rarely given a set of arranged parts and may have to rely on pencilled outlines marked up for famous soloists who left the band a decade previously. The ability to cope with specific technical difficulties is evidently considered less important than a knowledge of the gigantic recorded corpus and of the nuances of the instrumentalist's classic forerunners. Once the nuances have been assimilated, the favoured newcomer will be encouraged to extend his own style of improvisation, and there may develop a musical dialectic in which Ellington orchestrates specifically for the new soloist and the soloist's idiosyncrasies inspire further compositions.

In the main, though, it is the relative veterans who speak in this book. Many of them have left the orchestra, tired out by the road and by outrageously demanding schedules. Mr Dance went as a fellow-traveller on a tour to Latin America, and his evocation of one-night stands, mountain bus-trips, and mislaid instruments is blisteringly accurate. Ellington, it seems, is temperamentally unable to take a holiday. The music concocted at an airport stopover must become part of the provisional repertoire for the next concert; the pace is tough and obsessive; last year's scores are this year's hamburger wraps.

Mr Dance is good on the fantasy side of the Ellington phenomenon and on detail. He is also a clear writer with just the right degree of technical expertise for a book like this. His study is not definitive but is easily the best so far.

He is good on singing teachers, too, especially on the teacher-student relationship. This will be an old story to anyone who has ever taken a singing lesson; but vocal students, and teachers, too, will find it entertaining as well as familiar. For those contemplating vocal study it should be required reading, if inevitably both frightening and bewildering. Mr Rushmore himself has obviously been through the mill. Young aspirants will also be well advised to read him on the problems of breaking into the profession—and surviving in it. The problems, the difficulties, the frustrations and the pitfalls are, if anything, more formidable than he pictures them; and his picture is not rosy.

The Singing Voice has a helpful glossary, limited, apparently, to terms appearing in the text. There is an admirable bibliography, a shrewdly chosen list of recommended reading and an index. The plates include some welcome rarities. Caricatures by Cruso, Guyas Williams and Gerard Hoffnung are appropriate to the book's detached, good-humoured tone.

Only the errors remain disconcerting—and surprising in a writer who clearly knows so much, has read and heard so much. An errata slip lists six, including typographical errors. There are many more. Marta Fuchs, for example, is numbered among "current" singers. She was born in 1898. Rose Bampton is singled out repeatedly as an example of a mezzo-soprano who moved up to soprano. She had, in fact, begun as a soprano, and simply returned to her former vocal estate. One notes these and other slips with regret. They mar an otherwise admirable and affectionate book.

Loite Lehmann's *Eighteen Song Cycles* (185pp. Cassell. £2.40) is addressed, presumably, to imaginatively bankrupt student singers, who would anyway surely learn more from a single recording by this great artist than from her all too empathetic prose evocations.

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The Halle's hero

MICHAEL KENNEDY:
Barbirolli

With a full discography compiled by Malcolm Walker
416pp. MacGibbon and Kee. £2.95.

The career of John Barbirolli is a success-story that reads like a fairy-tale except that it was not magic but talent and hard work that carried him to international fame; the only wand waved on his behalf was his own baton. This story has already been told by Charles Read in a biography reviewed in *TLS*, July 30, 1971. The present book is an authorized biography by a Mancunian who personally knew the conductor of the Halle Orchestra for the twenty-three years after Barbirolli's return from his six-year spell in the United States.

In literary terms "authorization" has meant ample quotation from letters—and Barbirolli was a good, "profite and natural" letter-writer. In consequence we learn much more about Barbirolli as a person from Michael Kennedy's book, as well as the stages of his dramatic rise to eminence, than from Mr Read's ample and sympathetic account of this. While both authors have regretfully to chronicle Barbirolli's unwise way of life, his overwork and insomnia, Mr Kennedy reveals that the demon that drove him on was a recurrent black depression that no amount of success could exorcise, and which also explained the determined refusal to relax, to seek diversion and release from music. It may well be that he would have been better if he had had a family to father. But that too he put aside for music's sake.

The personal magnetism, though Mr Kennedy does not call it that, is brought out in the many accounts of

his rehearsals with different orchestras in Berlin and Rome in London and Houston, as well as Manchester. His success in America is certified by these accounts, but it was spoiled for him by the fact that he came after Toscanini, whose dynamism was legendary. Barbirolli did not lack dynamism but he was more preoccupied with quality of sound than with sheer drive.

Criticism hurt him. This was natural—all artists feel the same about it—but there were two things to account for his occasional asperity: Barbirolli was a romantic and his interpretations would not always appeal to people with classical tastes, and further, American taste is not identical with British, especially when it comes to the appreciation of English music. Elgar, for instance, it is clear from recent American criticism, is still not wholly acceptable there. And Barbirolli made a point, quite rightly but riskily, of preening the gospel of Elgar. His conversion to Mahler and Bruckner similarly confronted (not to say "affronted") English and Continental taste.

Mr Kennedy sometimes says that Barbirolli's readings and programmes were disputable but on the whole the effect of the author's account of a long succession of personal triumphs with orchestral personnel is rather apologetic. Barbirolli with his limitations was a success; he was able to realize his absorbing passion for music to the full; he had his trials like anyone else but he was honoured by the Crown, by universities, by cities, by foreign countries and musical societies. Mr Kennedy has showed how all this was done and also given us the "personal portrait" which was his expressed aim in undertaking the biography.

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In the camps of death

EVELYN LE CHÈNE:
Mauthausen
296pp. Methuen. £3.50.

JOSEPH REES:
Titus Brandama
192pp. Sidgwick and Jackson. £3.

That most effective pursuer of Nazi war criminals, Simon Wiesenthal, records that ten days after the liberation of Mauthausen concentration camp he walked in the peaceful countryside near by and feeling suddenly tired he stopped at a farm house and asked for a drink of water. An Austrian woman gave him a glass of grape juice.

"Was it bad over there?" she asked. "No, glad you didn't see the camp from the inside," said Wiesenthal. "Why should I see it?" the woman said. "I am not a Jew."

As Mrs Evelyn Le Chêne makes clear in her most excellent account of this most atrocious of all atrocious concentration camps, hardly a European nationality was not represented in the camp. One of the inmates was her husband, Pierre Le Chêne, an Englishman and not a Frenchman, in spite of his name. He was an SOE agent in France, and was sent to Mauthausen after his capture by the Germans. Although he is hardly ever mentioned he is the hero of Mrs Le Chêne's book. It must be almost unique in the history of writing. Mrs Le Chêne began to gather material for it as a means of occupying her mind from a personal family tragedy: her two-and-a-half-year-old son had to undergo a very difficult heart operation.

During her researches she met Pierre Le Chêne, who in due course became her second husband. "My work," she writes, "was soon transformed from an academic study of events which I had not personally experienced into one of compelling human interest. For he had lived through the scenes I had been trying to evoke." Never before has a wife produced such a gruesome tribute to her husband.

It hardly seems possible that any group of men, however bestial, could commit such actions as went on in the quarries and on the steps of Mauthausen. The end of the war saved countless prisoners-to-be from even worse horrors. The prisoners at the Mauthausen sub-camp of Ebensee were employed at carving huge tunnels in a mountain which were used as factories producing, among others, parts for aeroplanes and V2 rockets. At certain points in the tunnels staircases were hewn out of the rock which led to galleries. These galleries, without electric light, were destined to be the prisoners' quarters. Eventually the entire camp was to be moved inside these tunnels and galleries. This surely must rank as the final barbarity. The prisoners, deprived even of daylight and of fresh air, were to be degraded to the level of burrowing animals. Perhaps, the SS argued, it did not really matter, since the average life of the prisoners could be counted in weeks.

The hero of Evelyn Le Chêne's book is rarely mentioned. The hero of Joseph Rees's book, the Dutch Carmelite Friar Titus Brandama, is biography, which is a fitting tribute to a very extroverted and remarkable priest. The memoir is based almost exclusively on the Dutch standard work by H. W. F. Aukes. This was originally published in 1947, and a more comprehensive work was produced in 1961. This latter is claimed by the Postulator in the cause of Titus Brandama's beatification to be a definitive biography, and further Rees's biography is a shortened version of it.

"Titus Brandama is described as a 'Modern Martyr'." It is never made clear what the difference between modern or ancient martyrdom might be, but if martyrdom means to give one's life for the sake of one's beliefs or in the service of one's fellow men, then Father Brandama certainly deserves the thorny crown. He was sixty-one years of age when he was brought to Dachau concen-

tration camp on June 19, 1942. He did not survive a concentration camp at that age. Five weeks later he given a fatal injection in what is euphemistically described as a camp hospital.

Father Brandama had been a writer and a professor of philosophy at the University of Nijmegen. He was also spiritual adviser to the Union of Journalists. Some years before the Netherlands were invaded in war he had already speculated on the role of Catholics under Nazi rule. He came to the conclusion that there were certain matters of conscience that a Catholic could not tolerate and remain a Catholic. His decision was soon to be put to practice. Towards the end of 1941 it became the intention of the Nazi government to insert Nazi propaganda as advertisements into Catholic newspapers. It was a definite infringement of Catholic principles. In the early days of January, 1942 Titus Brandama visited all the Catholic newspapers in Holland and gave the copy of a letter he had written of this subject. On January 19 he was arrested, but his mission had been successful.

The Nazi press chiefs decided to place advertisements in Catholic journals. In prison and concentration camp he lived with the knowledge that his death was imminent and perhaps it was this heroic difference to the horrors around him that made such an impression on the gentle priest the greatest triumph of his life. He was a Catholic, later he was his beatification. "If it were a lapsed Dutch Catholic, later he turned to the practice of her religion."

In Mrs Le Chêne's book there is a small error. Odilo Globocnik is described as being "of Treblinka". The Brigadeführer was much better known than that. A SS and Police Leader of Lublin he was in charge of Aktion Reinhard, the code-name for the extermination of the Jews in Poland.

Vocal points

ROBERT RUSHMORE:

The Singing Voice
332pp., plus 8 plates. Hamish Hamilton. £3.

This is a book by an enthusiast for budding enthusiasts. Older enthusiasts will find most of it pretty familiar going, and are likely to be put off from time to time by minor errors and inaccuracies. Those with a taste for literature as well as for vocal bluntness may find their eyebrows rising, possibly their gorges, too, as they encounter such solecisms as: "Solome... was forced off the boards on a charge of prurience"; "the scion of a wealthy American diplomat"; "disclaimers asked if... etc. But *The Singing Voice* is certainly a remarkably comprehensive work, and it contains a remarkable amount of information, most of it pertinent, much of it useful, and some of it amusing.

Robert Rushmore's subject is just what the title says it is: the singing voice. And he does not restrict his investigation to the operatic voice. He begins with Orpheus, David and Nero, continues through the canons of the medieval church, the troubadours and the minnesingers to the nineteenth century; and he includes recitatives, church singers, bathroom baritones and such celebrated follies as Margaret Truman, Ganna Walsky and Florence Foster Jenkins. Much to his credit is his editors in Holland and gave the copy of a letter he had written of this subject. On January 19 he was arrested, but his mission had been successful.

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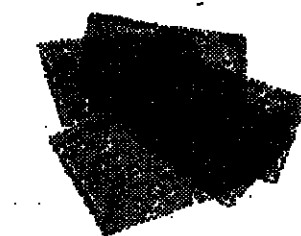
Scientists, singers and pedagogues have been struggling for centuries to disentangle and master the intricacies of voice production without any commonly accepted conclusions or methods. Mr Rushmore, while sparing us any additional details of his own, covers intelligently and lucidly the investigations, conclusions, theories and practices of others. "Almost everything to do with the technique of singing," he writes, "seems to be unclear, guessed at, or not understood at all. Even the act of singing is commenced by a mental concept and controlled by illusory sensations." There can be no quarrelling with that.

He is good on singing teachers, too, especially on the teacher-student relationship. This will be an old story to anyone who has ever taken a singing lesson; but vocal students, and teachers, too, will find it entertaining as well as familiar. For those contemplating vocal study it should be required reading, if inevitably both frightening and bewildering. Mr Rushmore himself has obviously been through the mill. Young aspirants will also be well advised to read him on the problems of breaking into the profession—and surviving in it. The problems, the difficulties, the frustrations and the pitfalls are, if anything, more formidable than he pictures them; and his picture is not rosy.

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TLS

71st Year 21 January 1972 No. 3,647

Commentary

When the American activist Abbie Hoffman published his "handbook of survival and warfare", challengingly entitled *Steel this book*, it was a latterday dadaist dare which most people were too law-abiding to accept; and besides, the book clearly bore a price and, beneath the spoof imprint "Pirate Editions", that of an "overground" publisher, Grove Press. Now, appropriately enough in one of the homes of Dada, Zürich, there has appeared a book which you cannot even steal because it is free. It one adds that it is published by Grátis-Verlag and is called, with similar directness, *Steel this book* (96pp free), one would be entitled to suspect a private joke-book, filled with contributions by members of some Alpine counter-culture. But this well-printed, if austere little volume is graced by the names of such luminaries of Swiss letters as Max Frisch, Peter Hühner and Kurt Marti, together with another forty-six writers, young and old, known and unknown.

The reader sum of fifty was intended, but ironically—as a note informs us—the text by Friedrich Dürrenmatt could not appear because of failure to reach agreement with

the author and his publishers (we are invited to use the resulting blank pages as notepaper). Ironically, because the whole point was to circumvent the conventional publishing and distribution channels—not even Mr Hoffman managed this which the editors, Theo Ruff and Peter K. Wehrli, say are responsible for the increasing degradation of books to the status of consumer goods. Thus the verso bears the unusual warning: "It is forbidden to sell this book. At most it may be given as a present or lent."

The enterprise was backed by a young Swiss student living in Paris, who inherited a large sum of money from his grandmother. The anonymous donor and the editors hope that *Steel this book* will "make some contribution towards better understanding between people in everyday life", and accordingly most of the texts, poems and prose pieces are broadly concerned with contemporary social problems and conflicts. And although the book is free, we are begged not to put it to more mundane uses—for "stalling shoes, covering your head against the rain," etc. but to pass it on to someone else if we are bored by it. To achieve genuine "feedback", readers are asked to complete and return an enclosed questionnaire; the forms so far received, the publishers tell us, show that the intended sectors of the public are being reached.

Steel this book is aimed at people who have never entered a bookshop in their lives, "to show you that books too can be fun". The problem was how to reach them. Delivery through letter-boxes was considered but rejected, because it was feared that the book would accompany unwanted circulars straight into the dustbin. So the 40,000 copies were handed out in the street, in factories, cafés, and so on; but also in isolated villages: one hamlet which can only be reached by boat across a lake was supplied with forty-three copies, for its forty-three inhabitants could not own a book. Genre rise to such a chal-

lenge? To capture spontaneous reactions, television cameras were lying in wait to interview passers-by when they received their books; which goes to show that even if you manage to by-pass the book trade, the media will be on hand to see you do it.

It is unenvying to know, even when twenty-odd thousand new titles spill yearly from the publishers, that still there are fanatics protesting that it should be more. The fanatics we have in mind are those ideologues of the avant-garde who are only kept going by the hope that the media have ganged unthinkingly up on them and turn down their offerings because they are unsafe rather than just plain bad. No one wants to be unpublished, but not all spilt authors can rise to the belief that they are unpublishable.

Those who can have been in an oddly exposed position during these past years of glut in the publishing business, because there was a better chance than usual that they might be accepted perversely into print. And what could be more demoralizing for a committed firebrand, bent on recharging his self-esteem by the acquisition of a few more rejection-slips, than to find his outrageous manuscript being snapped up by a repressively tolerant publisher?

But if the forecast that publishers are now slipping into reverse turns out to be right, then things should soon get back to normal and staunch unpublishables find it easier to stay out of the lists. Unless, that is, they bend their principles and consent to be published in an anthology of fellow-lepers. One such collection has just come to us from the United States, under the vaguely apocalyptic title of *Second Assembling* (Pages numbered, Assembling Press, Box 1967, Brooklyn, New York 11202, \$2.50), second because there was a first *Assembling* a year before and more promised in Falls to come.

The conveners of this enabled harvest are Richard Kostelanetz, Henry Korn, and Mike Metz, and

they have gone about it in a way, since their copy were made to supply not a conventional, the potential of the anthology but its actuality. "1,000 copies of up to 100 1111 pages of anything they wish to include printed at their expense." Which leaves the editors say that they accepted as they were sent, with nothing, arduous to arrange than the volume. Straight up, too might like to try the saving method out on their venturesome clients: not only work out very much cheaper provide an extra thrill, too, eventual reader, who could hero's text exactly as he himself prepared it for the Neros, immediately could hardly go to the contents of *Second*.

are a bit of a let-down after the lengthening variety of its mood. The concrete poetry has not the half-tones are murky, the all too arch: "I dreamed that and I were playing Chinese Chess. He was winning. . . .". Not here, in fact, to back up the ment in Mr Kostelanetz's notion of America's craven and publishers: if, indeed, that nobody was ever asked to prosper scribbles by rejecting these scribbles, one's guess is that of the contributors to *Second* a blime decided to cut out the stage and sent their stuff to Messrs Kostelanetz, Korn and Metz. The first issue of *Assembling* we are told, only three pages Mr Kostelanetz's word for fact is, predictably, "poetic". Given the ambiguity of his taking, we are quite unable to out whether or not he will be fixed by our comments on the issue.

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POLITIANUS
(Carmine signa-
tura) (Lipponum
et. velle)

Conditus hic ego sum picturae fama Philippus.
IT HI O P A LI
-N-US - - - - - A - - - - - US
Nelli ignota mea est gratia mira manus.
LI - - - - - T TIA - A ANUS
NU - - - - - US

Artifices potui digitis animare colores.
PO - - - - - ITI AN OL
-I - - - - - I - - - - - ANUS

Speratque animos fallere voce dice.
CAN - - - - - - - - - - - U

Ipsa meis stupuit natura expressa figuris.
IT - - - - - N C U - - - - - U - - - - - S

Maie suis fassa est artibus esse param.
-I - - - - - K - - - - - TIUS P - - - - -

Marmoreo tumulo Medice Laurentius hic me.
- O - - - - - O - - - - - A - N TIUS
- - - - - - - - - - - I - - - - -

Conditus ante humili pulvere testis eras.
IT AN H - - - - - I - - - - - T - - - - - US

PHILIPPUS
(Carmine signa-
tura) (Lipponum
et. velle)

Conditus hic ego sum picturae fama Philippus.
HI P F
-N-US - - - - - A - - - - - US
Nelli ignota mea est gratia mira manus.
LI - - - - - T TIA - A ANUS
NU - - - - - US

Artifices potui digitis animare colores.
FI - - - - - P - I
-I - - - - - I - - - - - ANUS

Speratque animos fallere voce dice.
LI - - - - - - - - - - - U

Ipsa meis stupuit natura expressa figuris.
IP PU - - - - - (U) - - - - - FI (S)

Maie suis fassa est artibus esse param.
-I - - - - - K - - - - - TIUS P - - - - -

Marmoreo tumulo Medice Laurentius hic me.
- O - - - - - O - - - - - A - N TIUS
- - - - - - - - - - - I - - - - -

Conditus ante humili pulvere testis eras.
H - ILIPU - - - - - US

A double-page from one of Saussure's cahiers, reproduced from *Les mots sous les mots*. It shows the derivation of anagrams from Politian's epigram for Fra Filippo Lippi.

Next Week
Reviews of Bonhoeffer, The
Anthony Bloom, Edward
poster, John Robinson, L.S.
Williams and John Wrenley

Les mots sous les mots
de anagrammes de Ferdinand de
Saussure.
67pp. Paris: Gallimard, 196r.

RAN STAROBINSKI had been leading tip to *Les mots sous les mots* for some time: between 1964 and 1970 he published in various places live enticing instalments of Ferdinand de Saussure's work with anagrams. Now he has reorganized these into an engrossing and important book. *Les mots sous les mots* is in fact a selection, with linking commentary, from the manuscript material of more than 100 school exercises-books, stored in Geneva, which Saussure logged the anagrams he had uncovered in Vedic, Greek and Latin poetry and speculated about what their discovery meant. The research was done between 1906 and 1909, and so over-looked with the epoch-making lecture which some of Saussure's pupils subsequently rebuilt from their notes and published, for the general good, the *Cours de linguistique générale*. The size and oddity of his hoard of anagrams make its long obscurity something to regret.

Saussure himself never published for at least two reasons. One was supererogatory: in a letter quoted in *Les mots sous les mots* he blames his horreur malade de la plume for his reticence, a horror aggravated by the absence at that time of an exact reputable vocabulary in which to formulate notions of general linguistics. The second reason must have been more decisive still: Saussure was worried in case a linguistic prodigy which he trusted was voluntary turned out to be involuntary; and as his data piled up it looked more and more probable that he was dealing with a contingency, not an agent and pervasive law of verification. His findings, what was more, were so provocative that if reason were once supplanted as their explanation it could only be by some ludicrous and unworthy flight of idealism. Saussure preserved the privacy of his facts by withholding them.

The procedure that he had come to, and which he eventually sought to be a staple of Indo-European provody, is best analysed in terms: a hypogramme and an anagramme (Saussure does not stick the time to quite these coinings, he does use them more often than alternatives). The hypogramme is a word or key-word, which may or may not appear openly in the poem in

When one word leads to another

question and is usually some salient proper name: of a god, an emperor, a dedicatee. In order to produce an anagramme, the hypogramme is dissolved into its syllables and distributed through the neighbouring lines of verse in conformity with stringent phonic rules. These rules are restrictive spatially, because there are limits to the number of lines the poet can take to finish off his anagramme; and restrictive phonetically, because he may be faced not only with repeating the hypogramme but also achieving a parity in the recurrence, again within a fixed time-limit, of each vowel and each consonant.

If the term hypogramme is unequivocal, the term anagramme is a little deceptive. What we normally call anagrams are redistributions of the graphic elements of a word, whereas in Saussure's anagrammes it is the phonetic elements which are made to disperse. Basically, this dispersal was done with diphones, though Saussure is nimble enough in his reconstruction of the poet's rule-book to lay down conditions under which the two halves of the diphone could be divorced before making their reappearance in the text. What he had really found, therefore, were anagrams rather than true anagrams, and he was working not so much from the look of a particular piece of verse but from its acoustics; there are some impressive examples in *Les mots sous les mots* of how this very superior phonetician could argue his way upstream to the contemporary values of early Latin vowels and consonants.

So rushed a précis of Saussure's exceedingly full and clear account of the anagramme in action may make it sound like a technique of fearful complexity. He himself was clearly nervous of having to persuade sceptics that Roman and other poets could have coped with

phonetic events, certain to occur because the number of syllabic combinations in any language is limited and repetition therefore inevitable? Saussure, sadly for his peace of mind, could see only these two alternatives.

There was no question that the anagrammes existed; whatever their source there was no need to go back on the material facts; and *Les mots sous les mots* gives fine specimens, meticulously described and explained, from Virgil, Lucan and Livy (who is quoting a much earlier *particularium*). But as Saussure got quicker at rooting out his evidence, that evidence became embarrassingly plentiful. Some of the texts he prospected were, in his own words, "swimming" with examples. This was damaging, because the more examples he found the less artificial they were bound to appear. Was it conceivable, for instance, that a poet should have worked several hypogrammes into his lines concurrently? Saussure could point to the place where this had been done. Was it conceivable, worse still, that the anagrammes should turn up in prose-writers as well as poets, that Cicero in his correspondence or the businesslike Caesar in his Commentaries should have consented to such linguistic mumbo-jumbo, knowing that the anagramme had been intended to curb and solemnify verse not prose? Saussure was led to the inadequate theory that the technique might have become "second nature" to educated Romans, in the same way that rhyme and meter might (might they?) become "second nature" to a practised poet.

Nor were Cicero and Caesar the end of Saussure's woes. He found anagrammes in the Renaissance Latin verses of Politian and then, to cap it all, in a book of Greek epigrams translated into Latin by an obscure Englishman called Thomas Johnson, apparently intended for use as a primer at Eton. The industrious Saussure drafted a letter to the Headmaster of Eton, dated October 1, 1908, asking for details of Johnson's career; yet such thoroughness is somehow suspect, since no amount of biographical information could have made a jot of difference one way or the other to his case. The letter may never have been sent; if it was sent, Saussure did not file the answer. He could in any case, as M Starobinski, who misses no chance to be helpful, tells us, have looked Johnson up in the DNB held in the University Library at Geneva. There he would have found that his own copy of Johnson's book was far from being a first edition, that Johnson had published it in the late 1600s and that

the mental gymnastics involved and claims that these need not have been an excessive burden. The anagramme, after all, was only an extra constraint on a poet's choice of words, supplementary to those imposed, where appropriate, by rhythm or meter; it meant simply that formality had encroached a little further on "inspiration". But Saussure is revealingly indecisive in the end over the merits of what would have been, by any standards, an extremely tough protocol; at one moment he calls it "deplorable", while at others he wonders whether poets might not actually have enjoyed it, as a challenge to their dexterity.

He is indecisive, too, and no wonder, about how the anagramme ever came into existence in the first place (such rare forays into diachronic linguistics in *Les mots sous les mots* are most half-hearted); as one might expect or even hope for from the supreme synchronist of the *Cours de linguistique générale*, Saussure considers, as he was bound to, the idea that this bizarre prescription had originated in the vague forms of poetry, and in the concealed, anagrammatical invocation of divinities. Indeed, in his pardonable zeal for his own discipline, he even proposes that the specific authority of the validator may have rested on his informed manipulation of the phonemes of his native tongue. Yet this whole religious hypothesis is more evasive than helpful, because what it does is to thrust the genetic problem back into a period where there is little point in reason following it.

The question of origins depends, in any case, on the answer to the other major question, which is perhaps soluble: whether Saussure's poets knew what they were doing when they wrote in anagrammes. Were these a convention, laboriously enacted, or were they random

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Our attention has been drawn to the fact that in a recent issue of *Private Eye*, scurrilous, indecent and unwarranted liberties have been taken with our books: to wit, that an advertisement purporting to represent the forthcoming programme of the *Norwich Evening News* announces 'Carry on Comrade' as a screenplay based upon Vol VII in the *Critical Heritage Series*.

As the publishers of the said series we wish to issue a disclaimer. No screenplay of this or any other title has been based upon titles in the *Critical Heritage Series* (although to sharpen their satirical skills, Lord Gnome could profitably set his hacks to read the volumes on Defoe, Swift, Johnson and Oscar Wilde). Similar volumes do well himself to note our forthcoming *Wicked, Wicked Libels*, edited by Michael Rubinstein, and containing contributions by such weighty and learned experts as one Richard Ingram. Be advised.

The procedure that he had come to, and which he eventually sought to be a staple of Indo-European provody, is best analysed in terms: a hypogramme and an anagramme (Saussure does not stick the time to quite these coinings, he does use them more often than alternatives). The hypogramme is a word or key-word, which may or may not appear openly in the poem in

it had only been adopted later as a primer for the boys at Eton. This last datum is a particularly crippling one, because Sausure had already successfully exploited the phrase printed in his own edition—in *num scholae Platonis* as a *hypogramme*.

Quite early the next year, Sausure seems to have dropped the whole thing, though not before having one last go at establishing the conventional explanation of the *anagrammes*. He had detected some admirable specimens in the Latin verses of the Italian poet, Giovanni Pascoli. He wrote to Pascoli, but again no reply has been found; it is possible that there was one and that Sausure may have thought it encouraging, because there is a second letter from him to Pascoli, more pressing and more circumstantial. The rest is silence.

Sausure needed to pursue these flimsy clues for one very powerful reason: he had looked hard but had not found anywhere in the likely literature, a single explicit reference to the technique of the *anagramme*. He had two explanations for this apparently conclusive lack: first, that the device, constant with its supposedly vague origin, had remained an arcanum and had been transmitted with an injunction on its release to the profane. But even if some such masonic rignarole might do for the classical period, it was surely mildly paranoid to extend it into modern times, through Thomas Johnson, the Scholar of King's College, Cambridge, to Pascoli, the Professor at Bologna. The alternative hypothesis was just as shaky: it was that the *anagramme* was, or had become, such a common-

place rule of composition that no one had ever thought it worthwhile to record its existence. But if he had followed this explanation a little further, Sausure would have had to invent another one, to account for the free discussion of the other rules of prosody, which were even more commonplace than the *anagramme*.

His dilemma, and his ultimate failure to validate his hope that what he had discovered was artifice and not accident, make *Les mots sans mots* a touching as well as an exasperating book: this is research with a story to it. Sausure, the accredited sire of descriptive linguistics, was in peril of certification as a crank when he moved beyond the description of his *anagrammes* and tried to evaluate them. Ironically, he pursued what looked like highly irrational hypotheses only because he wanted to prove that the phenomenon itself was a rational one. In this, he was the victim of his own or the age's scientism, with scientific inclinations some way in advance of available scientific methods.

Sausure reverts time and again to the troublesome possibility that the *anagrammes* were fortuitous. He acknowledges too that when he derives an *anagramme* from a *hypogramme* this is not a true deduction, since the relation between the two is really reversible; the *hypogramme* is, equally, a derivation of the *anagramme*, each term calls the other into being. All he is doing is positing and his way of going about it looks even more culpable when the *hypogramme* is "suppressed" by the poet and has to be re-created by the investigator, who determines what the

hypogramme should have been and then proves his case by finding its *anagramme*. This looks more like bibliomania than science.

Sausure thought, however, that it would be possible, in principle, to decide the question once and for all by mathematical, and to test the phonetic resources of a given alphabet to see whether or not it was inevitable that *anagrammes* should occur, and whether the rules for their occurrence which he had so brilliantly and patiently collated needed to be transferred to the account of language from that of men. Computations of this magnitude he assumed were beyond the capacity of mathematicians, though nothing is said in *Les mots sans mots* of any approaches made by him to mathematician colleagues to confirm if this was so. A computer could no doubt do Sausure's sums with ease; the only doubt now is whether there would be any point in programming it to do so, because the terms of the question have evolved.

Today we no longer need the kind of explanation for which Sausure longed. There may be small pockets of Baconians and other cryptomanees for whom reading must remain an exercise in decipherment, but the rest of us can concede that the *anagrammes* are not a convention. M. Starobinski himself contributes to the amendment of the theory that they were by unearthing *anagrammes*, without difficulty and at random, in Chateaubriand, Baudelaire and Valéry. And anyone who has read *Les mots sans mots*, and got the rules straight, can then start in on the English poems and find strong or weak examples standing out all over the place. M. Starobinski indicates, sur-

prisingly briefly, the way to take in order to escape from Sausure's own impasse; a "natural" explanation of the *anagramme* can now be put forward without collapsing into obscurantism.

Sausure's antithesis was stark: between science and blind chance. He does not seem to have considered a compromise, except when talking of "second nature", which is neither conscious nor haphazard, but his error over "second nature" was to restrict it to the Romans, as if they alone had been imprinted with this faculty; if he had felt able to extend it to language-users in general he might surely have elaborated a sounder theory of the *anagrammes* altogether. At one point he uses the phrase: "les chancées phoniques offrent à chaque instant par la langue à qui veut s'en employer" which, applied to the actuality of literary composition, gives a very academic view of it. To argue, as Sausure is doing on this occasion, the multiplicity of phonetic combinations open to a language-user is one thing, to imply that his choice is coterminous with the repertoire of language itself is quite another; such an equation is misplaced, because it suggests that a sequence of creative acts or decisions will be made in unreal independence of each other.

Sausure knew that the reality of his *anagrammes*, however rationally apparent, meant a loss of sovereignty, an apparent restriction of the subject's powers of "self-expression"; and it was no doubt because he deplored this shifting of the balance that he was overkeen to re-establish the priority of individual psychology and the will, since even to follow a convention is, in a sense, a voluntary act. It is not so derogatory of author-

ship, however, to accept the process of composition as an example of a type of error that intentions will be modified independently in the sure from prominent positions of the modified or, it could be said, by consulting his Group II manuscript on the paper we may infer. On the other hand, 1633 varies from 1635 in the *hypogramme* and 1635 reads "1633" in the *anagramme*. Only one poor manuscript reads "1633" here in a manifest error which descended now and again in subsequent editions. In 1635, the correction was adopted by subsequent editors. In 1630, 1633 reads "1635" where the *hypogramme* reads "1633" and the *anagramme* reads "1635". Here 1633 is following Group I manuscript in error, since the *anagramme* reads "1633" and the *hypogramme* reads "1635". The correction was adopted by subsequent editors. In 1630, 1633 reads "1635" where the *hypogramme* reads "1633" and the *anagramme* reads "1635". 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It is appropriate that this transfiguration should be celebrated by the publication of an excellent short history of the building and its collec-

It is now also one of the best documented, for both authors draw profusely on unpublished material.

Oxford (1915) (128pp., Waterbury, S. R. Publishers, £2.75) has been supplied with a list of those manuscripts from which negative microfilm copies were made. This is a very useful guide for the researcher. His revelation of the part played by the book-faking industry intended to

discussion of the rival theories of cosmology, including some which are seldom mentioned in books on the subject. Developments in the next decade are anticipated in a chapter dealing with future work in radio astronomy, a possible decision on a rival theory of cosmology, a further research on X-ray and neutrino astronomy and the detection of gravitational radiation, if indeed

of the marks, and in the twenty pages of drawings from his design-books. Two of which are in colour. Eric Diebol also quotes copiously from Boulton's correspondence, but he is not a reliable guide to the stylistic development of the Boulton manufactory and his assumption that all the productions were designed by Robert Adam or by James Wyatt is unjustified. A curious omission from

provide the reader with an opportunity, absent in recent assertions by professional economists about the favourable and unfavourable effects of the Common Market, to assess the predictive efficiency of economic science over a period of three years. Most of the essays written in 1967 looked forward to 1970, but unfortunately none of the later contributions

Gastronomy
DIXIE, JOHN. *Drinks and Drinking*.
256pp. Ward Lock, £3.75.
As the author is in the spirits trade
and has already written a book of
cocktails and mixed drinks, it is not
altogether surprising that this alphanu-
merically arranged work bears

...of the techniques
...to India from Pers
...train of the Great Mus
...he pours scorn upon
...experts who prof
...in the court painting
...period overwhelming evide
...indigenous influences. H
...is very useful guidance f
...sector. His revelation of th
...making industry intend

It is appropriate that this transfiguration should be celebrated by the publication of an excellent short history of the building and its collection of the building and its collection.

critical work by a distinguished
is indispensable for an understanding
of Mughal painting. Research
Mughal has made a remarkable
of the techniques
to India from Persia
strain of the Great Mughal
he pours scorn upon
experts who profess
in the court painting
period overwhelming evidence
of indigenous influences. He
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making industry intended

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has emphasis on the wine and spirits trade, its associations and its agencies, and is sprinkled with recipes for cocktails and mixed drinks. As an introductory compendium it has some value, perhaps more for those within the trade than without, but the aspirant wine drinker is poorly provided for in many respects. The author's excuse in his introduction - that he treats wine cursorily as it is the mainstay of most other books on alcoholic drinks - is not really good enough for a work described as encyclopaedic: nor is even the slight information always accurate.

MEINHARDT, HENRICH. *German Wine.* 83pp. Newcastle upon Tyne: Oriel Press, £1.75. Such are the complexities of German wines that few amateurs have written books on them, but Heinrich Meinhardt, who appears to have spent many holidays in the German wine areas, has written for fellow-amateurs a compact guide to the history, types of grape, and eleven main wine districts, including the often neglected Baden, whose wines are little seen abroad. Although this short work is basically accurate, it is slightly outdated by the new German Wine Law, which took effect in 1970 but has still to be amplified by the federal states: therefore his brief chapter is not entirely adequate to cover the most extensive changes in German wine-making and marketing for forty years.

History

CARTER, CLIVE. *The Blizzard of '91.* 204pp. Newton Abbot: David and Charles, £2.75. The story is of five days of freak weather in March, eighty-one years ago. The blizzard came without warning upon people lacking the modern aids of bulldozers and helicopters: it cost over 200 lives, mostly lost at sea, and more than sixty ships went down. Even the wild "blizzard" - as distinguished from a snow-storm - was then, it appears, a new importation from America. Clive Carter goes back to the 1891

newspaper files, including *The Times*, and from these and other sources produces a day-by-day account of the storm and the experiences of those who underwent it. He is interested in the meteorological conditions which caused it, and also in a subject wholly ignored in the contemporary reports, the high mortality among wild creatures.

Humour

LOUIE, BARRY. *I, Non-scientist... Or How to Rule the World.* A Quasi-Official Report. 206pp. Wolfe, £2. Self-reference is as dangerous a pitfall for the satirist as it is for the philosopher, Brian Ford has crashed into it gloriously. The reader can then choose whether to consider this as destroying whatever value the book might have had, or as adding another level of corruption to those he describes.

It may be that the author had to adapt the very style he parodies, that of the spurious "expert" purveying a "non-science": for although he is vigorous in his exposures and denunciations, he is utterly innocent of any understanding of the problem. There are frequent indications that "Things Were Better in the Good Old Days": but we find later that things are what they used to be.

All this is a pity, for the book shows occasional insights into the social pathologies of pure and applied science to good example is metacritical, but the work is evidence of such a tangle of contradictory perceptions and valuations, that one is left wondering about the author himself.

Librarianship

FRANCIS, SIMON (Editor). *Libraries in the USSR.* 182pp. Clive Bingley, £2.50.

Simon Francis's volume offers translations of six out of the nine papers in the 1917 Revolution Jubilee issue (No 36) of the Soviet journal *Biblioteki SSSR* (its first three papers are devoted to four pages of English text). The original articles survey in

an authoritative manner library statistics, cataloguing problems, and developments in Soviet republican, mass, technical, and academy libraries.

The translation supplied by the National Lending Library of Science and Technology is all too successful in reflecting the often rebarbative style of the originals; it avowedly omits and paraphrases but it is also careless and commits elementary blunders which shake one's confidence in the reliability of the information which it purports to convey. There is, too, a faint flavour of cold war, for the volume lists its most recent statistics relate to the year 1966, and if one greets it with two cheers it is only because of the dearth of other recent and comparable English-language material. One of the cheers should perhaps be reserved for the useful bibliography of English translations of Soviet library literature with which the volume closes.

Local History

MILLS, A. D. (Editor). *The Dorset Lay Subsidy Roll of 1332.* 123pp. Volume 4. Dorchester: Dorset Record Society, £3.

Lists of Dorset taxpayers early in the reign of Edward III are contained in the earliest complete roll for that county. The roll, in the Public Record Office, lists more than 7,600 names of those who paid the tax upon their personal property, between five and six hundred of them being women. The editor adds an introduction and indexes of the persons and places mentioned.

Musie

SCHULT, HOWARD. *Playing the Harpsichord.* 223pp. Faber and Faber, £2.75.

This book fills a gap in musical literature. A practical manual of advice for the performer and a textbook on the ornaments and other conventions of baroque notation, it

deals authoritatively with the history of the harpsichord, its modern revival, its repertoire, its musical possibilities and limitations. The author writes tersely but always with sound sense in the technical advice he gives, with musical values always the overriding consideration. It is illustrated with pictures of some representative instruments and with more than 180 music examples.

Natural History

Readers' Guide to Books on Natural History. Third edition. New series No 123. 55pp. Newtown, Montgomeryshire: The Library Association (County Libraries Group), 25p. Compiled at Worcester County Library and produced after the 1970 European Conservation Year, this work includes books published up to June, 1971. Earlier lists are revised, some standard works and references are included. Special attention is paid to publications concerning animals, listed under birds, fishes, mammals, reptiles, invertebrates, insects, molluscs and spiders. Plant records include ecology, the British flora, flowering and flowerless plants. Additional information on bibliographies, periodicals and societies will be of great value to students, teachers and others working with groups, as well as to amateurs who may pursue their interests in comparative isolation.

Science

DIHARMA, P. *Indian Science and Technology in the Eighteenth Century.* Some Contemporary European Accounts. 282pp. Delhi: Impex, Rs 65.

It is too often assumed by many students of early Indo-British relations that Macaulay's contemptuous references to the inferiority of indigenous learning to that current in the Western world was typical of the general outlook of his countrymen. In fact, the very reverse is true: the more the Company's servants came to know about Indian medicine, Indian mathematics and Indian astro-

nomny the deeper the respect they held what they had learned. The editor of this collection of articles by British observers, written in the late eighteenth century, amply demonstrates the evidence of the great science and technology were those best qualified to judge, which Macaulay most emphatically was not.

Mr Diharma, naturally, why, with all this technical knowledge available, India lagged so far behind Europe in the nineteenth century progressed in certain crippling ways associated with British rule. The more likely cause is the dearth of scientific knowledge to locally learned circles and the lack of technology to isolated pockets of hereditary craftsmen. But it suggests many promising lines for research which need to be followed up.

Transport

OPPENHAUSEN, C. von, and H. von. *Railways in Germany in 1826 and 1827.* Coloured plates in English; also collected during a journey in 1826 and 1827. Edited by P. A. Forward. 183pp. Cambridge: Heffer, Newcomen Society, £3.

The rather indigestible explains the book. The author, a German mining engineer, came to Britain, which was the action was, to see how we did things. They visited some little lines but rightly looked at the main lines, and wrote most about the opened Stockton and Darlington and the Liverpool and Manchester, the first public railway in the world to be entirely steam hauled, was then being laboriously laid, was not to be opened until

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Applications are invited for the post of Librarian (Library Assistant) at the University of the West Indies, Jamaica. Salary scale £2,250 to £3,750 per annum, plus allowances. Family and pensionable. Full-time position. Detailed applications, including curriculum vitae, should be submitted to the County Librarian, Spittal Street, Stirling, not later than one week from date of this advertisement.
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The University of Glasgow is seeking applications for the post of Librarian-in-Charge of the Medical Library at the Royal Infirmary Medical Library. Applicants should be qualified librarians with experience in the management of a large library. The successful candidate will be responsible for the day-to-day running of the library and for the development of its collections. The post is full-time and the salary is £3,000 per annum. Applications should be sent to the University Librarian, University of Glasgow, Glasgow G12 8QQ.

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Applications are invited for the post of Librarian at the Somerset County Council Library. The successful candidate will be responsible for the day-to-day running of the library and for the development of its collections. The post is full-time and the salary is £2,500 per annum. Applications should be sent to the County Librarian, Somerset County Council, Taunton TA1 1JH.

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Applications are invited for the post of Librarian at Teesside Polytechnic. The successful candidate will be responsible for the day-to-day running of the library and for the development of its collections. The post is full-time and the salary is £2,500 per annum. Applications should be sent to the Polytechnic Librarian, Teesside Polytechnic, Middlesbrough TS1 1BA.

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Applications are invited for the post of Librarian at the University of Dundee. The successful candidate will be responsible for the day-to-day running of the library and for the development of its collections. The post is full-time and the salary is £2,500 per annum. Applications should be sent to the University Librarian, University of Dundee, Dundee DD1 1TA.

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Details and application forms (returnable not later than the 7th February, 1972) from Roy Smith, F.L.A., Borough Librarian, Central Library, Manor Park Road, Sutton, Surrey.

T. M. H. SCOTT, Principal Chief Officer

PORTSMOUTH POLYTECHNIC LIBRARY

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Application forms are obtainable from the Staff Officer, Portsmouth Polytechnic, Ravelin House, Alexandra Road, Portsmouth PO1 2QG, and should be completed and returned as soon as possible. Please quote post No. 514.

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